WORKING
WITH
TYPE

WORKING WITH TYPE has been prepared by the Advertising Design faculty in cooperation with working typographers. It is a practical manual planned to equip the student with basic technical knowledge of this vital advertising design element.

Creative force and good taste are developed through technical ability. This point of view applied to type will open up a new field of self-expression and communication for the artist.
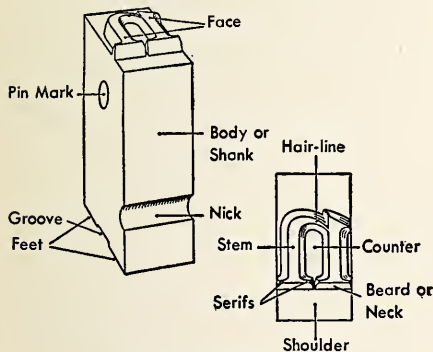
TEXT AND LAYOUT   EDWARD WARWICK,
BY CLAYTON WHITEHILL   *Dean*

Type Construction

Type is not a gray, rectangular mass to be disposed of as painlessly as possible. It has pattern, texture, and color revealed by the structural characteristics of the letter, the amount of white space enclosed by the letter, and the spacing between individual letters, words and lines. As these factors reveal proportion, contrast and rhythm, type achieves legibility and esthetic quality.

Type is cast of metal and has a body and a face. It is identified in size by its body; that is, 6-point, 8-point, 10-point, 12-point, etc. It is identified in structural characteristics or style by its face as: Caslon, Bodoni, Girder, Futura, etc. Most type faces are designed in lightface and boldface, roman (upright) and italic (slanting).

(FIG. 1) PARTS OF TYPE

Type Measurement

Type is measured by the point system which is based on the division of one inch into 72 equal parts or points. The size of a type face is the number of points occupied by the body of the type face measured from top to bottom. The distance between the top of the capital letter and the bottom of the lower case (small letter) descender (that part of the letter that extends below the line) plus the small additional space required for the shoulder is always expressed in points as the type size.

The amount of space or leading between lines is also always expressed in points. The width of a word or line is always expressed in picas. Twelve points or one-sixth of an inch equals 1 pica.

All materials used by the typographer, such as type, borders, rules, ornaments, leads, etc., are measured in points. Thus we always specify a 1-point lead or a 2-point lead or a 6-point lead, etc. Or, in specifying a type face, we always instruct the typographer to set in 10-point Caslon, or 18-point Bodoni or 14-point Girder or 36-point Futura, for example. Similarly, when specifying the amount of space between lines, we order 1-, 2-, 6-point leading, etc.

Copy Fitting

Copy-fitting or type-casting, determines how many lines of type of a certain size are required to equal a given amount of typewritten copy or manuscript.

The simplest and most accurate method is the character count.

Both letters and spaces count as characters. In other words, if a line 18 picas wide of a certain type face, such as Caslon 471 contains 43 characters, this means that no more than 43 pieces of that sized type will fit in the space of 18 picas. Obviously some letters are wider than others, some words are longer than others, so that a character count of 43 may include 4 words plus 3 spaces or 3 words plus two spaces, etc. Further to illustrate, consider the character count of this line:
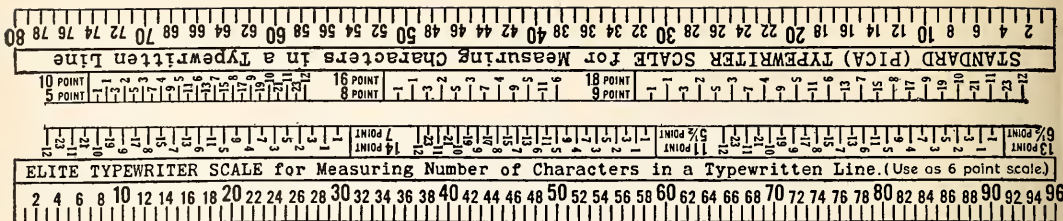
Type is not a gray, rectangular mass.

It contains 37 characters which include not only the number of letters in each word, but the comma and the period as well as the six spaces between the words. A space, after all, is a piece of type without a face.

Here is how copy-fitting is done:

1—Determine from your layout the pica measure or width in which the type is to be set. Familiarity with type faces will accustom you quickly to judge whether a certain type face is too large or small for a given measure and

STANDARD (PICA) TYPEWRITER SCALE for Measuring Characters in a Typewritten Line

ELITE TYPEWRITER SCALE for Measuring Number of Characters in a Typewritten Line.(Use as 6 point scale.)

2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96

(FIG. 2) PICA RULE—FOR PICAS DIVIDE BY 2

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depth. Tables are available that show instantly the number of characters of any generally used type face required to fill a single line.

Elite typewriter type—12 characters to the inch. Pica typewriter type—10 characters to the inch. Always be sure to note which size typewriter is used. Typewriter used in this book is the Elite or 12-character count.

2—On the first *full* line of the manuscript copy place a mark at the number of characters required to fill a single line. At this point draw a vertical line down the length of the manuscript. Count the number of full lines it will make. Then, total the odd characters to the right of the vertical line and the characters in the last line if it was not originally included. Add both amounts to determine the total number of lines the paragraph will make. CAST EACH PARAGRAPH SEPARATELY.

3—Having determined the number of lines your copy will make, it is simple to determine the depth of the block of type by using the pica rule (fig. 2). To establish accurately the depth of the type block be sure to include the leading, if any. For example, if a block 80 points deep is to be set in 8-point solid, it will take ten lines because no leads are used. On the other hand, if the block is to be set 8-point, 2-point leaded, then each line equals 8 points plus 2 points or 10 points so that only eight lines of type will fit in an 80-point depth, etc.

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Spacing

Proper spacing of type will invite the reader; improper spacing will repel him. Spacing makes or mars legibility. The artist must know this to design the typographic elements of his layout. Common-sense and good taste coincide in spacing technic. In terms of do's and don'ts here is the why and how of good spacing:

Spacing must balance the design, the grace, the color of type.

Never wide space a line unless absolutely necessary. The ideal width of a line of type has been determined as the width of an alphabet and a half of lower case. However, up to 2½ times the type size in picas is not too long a line provided extra line spacing is used.

Too much word spacing makes a line look moth-eaten. Thin letter spacing is preferable and should be evenly inserted throughout the line.

Five sizes of spaces are furnished with a font of type, the largest is the "em quad", and the smallest is the 5-em space. The em quad is a perfect square of the size of the body of the type. For example, in 12-point, a 12-point square; in 8-point, an 8-point square. The smaller quads represent ½, ⅓, ¼, and ⅛ of the width of the square. Best word spacing is the 3-em space.

It is not necessary to specify the size of space because the individual characteristics of a type face influence the spacing and the typographer is more familiar with this than the artist because he is actually handling the pieces of type. However, the artist must know what constitutes good spacing in case the proof shows poor spacing. For example:

Wide word-spacing—wrong.

" **Type is not a gray, rectangular mass.** "

Letter-spacing—right.

"Type is not a gray, rectangular mass."

Note the correct and incorrect way to space punctuation marks and quotes.

Capitals (Caps) are more readable when letter-spaced. There should be more space between vertical letters than between slanting (Italic) or open letters.

Spacing around initials, around dashes, and around fractions requires care and the artist should be sensitive to the presence or absence of good spacing.

Spacing between lines is called "leading" and the amount is determined first by the character of the letter. Types with short ascenders and descenders and large lower-case letter size take more leading than types with long ascenders and descenders and small letter size.

The longer the line, the deeper the leading. The more lines, the more leading. This is a general rule established to ensure ease of reading, that is, to assist the eye in moving from the end of one line to the beginning of the next.

Type matter set solid (without any leading) is very difficult to read, and should not be used except in unusual cases.

Paragraphing is the means whereby type masses are broken up. This avoids monotony and encourages reading. Paragraphs may be indented (the first word beginning slightly to the right of the succeeding lines) or flush (the first word lined up with succeeding lines). Additional emphasis may be achieved by inserting a heavy round dot or bullet before the first indented letter of the paragraph; or, the indentation may be "hanging," that is, the first line of the paragraph overhangs the rest of the paragraph to the left. Also, paragraphs may begin with a sunken initial or with a stick-up initial.

Hand Lettering

As an illustration may be more decorative than a photograph, so hand lettering for headings may be more decorative than type. In either case there is an enhancement of design value. This is the artistic reason why hand lettering must always justify its superiority over type in a given design situation.

Type Faces

The type faces on the following pages are arranged in four groups to show how each derives from one of the four basic designs—Caslon, Bodoni, Girder and Futura.

These designs are considered basic because they represent ultimate simplification. Caslon is the essence of the Roman letter as refined through centuries of use. Bodoni is the essential combination of Roman and Gothic influences. Girder catches the spirit of modern steel construction. Futura derives from the Greek alphabet, thus completing the architectural derivations of our western culture.

Each of these root faces is highly legible in small body sizes and has the basic structural characteristics in roman (upright) and italics (slanting), light, medium or boldface from which all design variations develop.

Type choice should "flavor" the layout, establish finally the architectural and decorative atmosphere. There is a definite association between the architecture and type design in any historical period. We associate Caslon with Rome, the Renaissance, the Georgian, or the Colonial; Bodoni with Directoire or later French decoration up to the French Modern; Girder and Futura with contemporary modern design.

There is no law against combining faces in two or more groups; in fact, small sizes of Bodoni are used in combination with display (large) sizes of Caslon, Girder or Futura. But the combination choice must reflect the artist's sensitivity to form, color and texture.

Caslon bp

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible

Caslon O. S. (471)
Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. Rus

Royal Script
ABCDEFGHIJKLMNOPQRSTUVW
the main purpose of letters is the practical one of making thou

Gatamond O. S.
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. R

Gatamond O. S.
Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. Ruskin says

Scotch Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts v

Scotch Roman Ital.
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visib

Century Expanded
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thought

Century Expanded
Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. Ru

Cochin
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts

Cochin Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visibl

Weiss Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. R

Weiss Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. Ruskin says t

Brush
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
the main purpose of letters is the practical one of making thoughts visible. Ru

Bodoni bp

Bodoni	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visi
Bodoni Italic	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making thoughts visible. R*
Ultra Bodoni	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567** **the main purpose of letters is the practical one of**
Ultra Bodoni Italic	***ABCDEFGHIJKLMNOPQRSTUVWXYZ 123456*** ***the main purpose of letters is the practical one of***
Stencil	**ABCDEFGHIJKLMNOPQRSTUVW**
Typo Script	*ABCDEFGHIJKLMNOPQRSTUVWXY* *the main purpose of letters is the practical one of making thoughts visible. R*
Commercial Script	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234* *the main purpose of letters is the practical one of making thoug*
Slim Black	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234**
Onyx	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making tho
Corvinus Light	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visible. Ruskin says
Corvinus Light Italic	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making thoughts visible. Ruskin says*
Bernhard Cursive	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making thoughts visible. Ruskin says that "all*

Girder bp

Girder Bold	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoug
Stymie Medium	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts
Stymie Medium Italic	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making thou*
Stymie Medium Condensed	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visible. Ruski
Stymie Bold	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thou
Stymie Bold Italic	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making th*
Stymie Extra Bold	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making**
Stymie Black Italic	***ABCDEFGHIJKLMNOPQRSTUVWXYZ 123*** ***the main purpose of letters is the practical o***
Beton Medium Condensed	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts vis
Stymie Extra Bold Condensed	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making thoug**
Playbill	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of mak**
P. T. Barnum	ABCDEFGHIJKLMNOPQRSTUVWXY the main purpose of letters is the practic
Bank Script	*ABCDEFGHIJKLMNOPQRS* *the main purpose of letters is the practical one of mak*

Futura bp

Futura Light	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visible. Ruski
Futura Light Italic	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making thoughts visible. Rus*
Futura Medium	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making thoughts visible.**
Futura Medium Italic	*ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890* *the main purpose of letters is the practical one of making thoughts visible. R*
Futura Demibold	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making thoughts**
Futura Demibold Italic	***ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890*** ***the main purpose of letters is the practical one of making thoughts v***
Futura Bold	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making tho**
Futura Bold Italic	***ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890*** ***the main purpose of letters is the practical one of making tho***
Franklin Gothic Extra Condensed	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making thoughts visible. Ru**
Alternate Gothic No. 1	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visible. Ruskin says tha
Alternate Gothic No. 2	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visible. Ruskin s
Alternate Gothic No. 3	**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890** **the main purpose of letters is the practical one of making thoughts visible.**
News Gothic Cond.	ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 the main purpose of letters is the practical one of making thoughts visible. Ruskin
Balloon Extrabold	***ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890***

PROOFREADER'S MARKS

●

□/i̯ The man purpose of letters is the practi͡cal one of making ⌒
⊙/s.c thoughts visible/ Ruskin says/that "all letters are fright‸ ℒ/=
X f̯ ful things and to be endured only upon occasion/that is͜to '/#
wf say, in places ᵬhere the sense of the inscription is of more ⑦
tᴦ. importance than extᴦenal ornament.‸ ꝟ
Run on This‸is‸a‸sweeping˅statement˅from˅which we‸need not] even #/]
⌒/⊙ suffer unduly/ yet it is doubtful whether there is art in ital.
¶ individual letters. letters in combination may be satisfying cap.
Stet and in a well composed page even ⌐beautiful⌐ as a whole/ ⌐/¹⁄ₘ
Rom ⹀ but art in letters consists rather in the art of arranging and lc.
ℒ/tᴦ composing them in aᵬ appropriate and pleasing Manner so ℒ
ꝟ that its appeal to ones esthetic sense woul͜d influence him Out, see copy
⌐/⊙ to note its context and also grasp the underl͜ᵏing message.‸

●

X	Change bad letters	⌒	Close up entirely	=/	Hyphen
⊥	Push down space	⊙	Period	☰	Straighten lines
⊋	Turn	⁷/	Comma	]ᴼᴿ[	Move over
ℒ	Take out (*dele*)	⊙⊙	Colon	□	Em-quad space
‸	Left out; insert	⊙⊕	Semicolon	¹⁄ₘ	One-em dash
#	Insert space	ꝟ	Apostrophe	lc.	Lower case
‸‸˅˅	Even spacing	ꝟ	Quotation		(small letters)
¶	Paragraph	( )	Parentheses	*ital.*	Italics
wf	Wrong font	tᴦ	Transpose	Rom	Roman
Stet	Let it stand	Caps	Capital letters	⑦	Query; is copy right?
⌐⌐	Run on	S.C.	Small caps		Out, see copy
⌒	Diphthong	ᴼᴿ	Align type	ℒ	Take out and close up